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Constantine." These have been generally regarded as Trajanic, although Arndt has recently assigned them to the last ten years of Hadrian's reign. Mr. Jones was able to make a closer examination of them than had been possible before, and has come to the conclusion that they belonged to some monument of the Flavian period, perhaps the Gens Flavia, a mausoleum of the Flavian family erected by Domitian on the Quirinal. His theory is that this monument was appropriated by the emperor Claudius Gothicus, the Flavius Claudius of the court historians, who replaced some of the existing heads with his own. When Constantine set eight of these medallions on his arch, he placed his own head on two of those on the north side of the arch, leaving that of Claudius on the other two of that side. The medallions of the south side seem to have retained their original form.

Thirdly, in the section on "The 'Aurelian' Panels of the Arch of Constantine," the author attempts to prove that these eight panels, together with the three reliefs in the Palazzo dei Conservatori and a twelfth that is lost, were taken from an arch erected in 176 A. D. by Marcus Aurelius to commemorate his victory over the Germans and Sarmatians. The existence of this arch he regards as proved by the inscription, *CIL. VI 1014*, and he identifies it with the *arcus panis aurei in Capitolio* of the *Mirabilia*, which may have stood on the *vicus Argentarius*, the Via di Marforio. These chapters are marked by decided originality and learning. The arguments of the first two may be regarded as practically conclusive, that of the last less so.

Mr. A. J. B. Wace writes on "Fragments of Roman Historical Reliefs in the Lateran and Vatican Museums." These fragments exhibit stylistic peculiarities which place them between the sculpture of the arch of Titus and that of the time of Trajan, and they must therefore be assigned to the time of Domitian, thus filling out a gap in our knowledge of the development of Roman historical reliefs.

Mr. G. F. Hill describes "Some Drawings from the Antique Attributed to Pisanello," and lastly Miss Katharine McDowall presents an interesting and suggestive paper on "A Portrait of Pythagoras." By comparing the figure of a philosopher on a Paris contorniate with the legend ΠΥΘΑΓΟΡΑΣ, with one of the unidentified philosopher heads in the Capitoline Museum, she concludes that they both represent the same original statue, a bronze of the early Pheidian period.

SAMUEL BALL PLATNER

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*Seneca.* CARLO PASCAL. Catania: Battiato, 1906. Pp. vii+87.

This charming series of essays by a well-known Italian classical scholar is divided as follows: first a preface stating the author's point of view, then pp. 1-31 an article entitled "Seneca" which is a reprint of a

public lecture delivered in several Italian cities, after which is a chapter headed "La Pretesa Viltà di Seneca," pp. 34-43. The author then gives us (pp. 47-57), a discussion of the relations of "Tacito e Seneca," succeeded by (pp. 61-63) "Un ritratto di Seneca." There are also two "Appendici" of which the former is devoted to "Seneca e il matrimonio" (pp. 67-74), while the conclusion is furnished by some considerations on "La religione di Seneca e il pensiero epicureo." Pascal's view is on the whole very favorable to Seneca. He attributes the stories and insinuations against the fair name of the philosopher and statesman to certain personal enemies, particularly C. Suilius and Pliny, whose accounts have reached us through Tacitus and Cassius Dio, whereas the works in which he was defended have failed to survive the wreck of the Middle Ages. He asks: "What would be the future reputation of men like Gladstone, Bismarck, and Garibaldi if posterity had as its only evidence the writings of their detractors?" He shows that Tacitus is quite in contradiction with himself in his varying references to Seneca and declares that the explanation is due to the different sources used by Tacitus and never harmonized. The Berlin hermes composed of Socrates and Seneca is held to be probably genuine, at least so far as the latter is concerned.

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*Historical Greek Coins.* Described by G. F. Hill. New York: The Macmillan Co., 1906. Pp. xx + 181, with thirteen plates. \$2.50.

This volume by Mr. Hill of the Department of Coins and Medals in the British Museum may be described as an introduction to Greek numismatics considered as a source of information for political history. One hundred coins of especial historical interest are selected, ranging in date from the seventh century B. C. nearly to the beginning of the Christian era, and each of these coins, besides being presented to the eye in a good illustration, is discussed in its historical aspects. In view of Mr. Hill's previous contributions to the study of Greek coinage and Greek history, it is hardly necessary to say that this task has been performed with thorough scholarship and with excellent judgment. To the student of Greek political history who is beginning to deal with the evidence of coins the present volume will be indispensable. And although the coins here treated have not been chosen with especial regard to their artistic importance, the student of the history of Greek art will find the book highly convenient for his purposes by reason of the large number of more or less accurately dated pieces which it presents.

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